



ROBERTS WESLEYAN COLLEGE

MUS 302

Choral Conducting
Syllabus

Spring 2019

Faculty Name: Dr. Adam Potter
Course Number: MUS 302
Course Title: Choral Conducting
Credits: 2.00
Prerequisite: MUS 295 (Basic Conducting)

Faculty Contact Information:

- Office Location: Cox Hall 118
- Telephone: 585.594.6086 (o); 978.768.8375 (c)
- E-mail: Potter_Adam@roberts.edu
- Office Hours*: M 2:00–3:00; T 3:00–4:00; W 3:00–4:00; R 11:00–12:00; or by appointment

* “Virtual” office hours also available, by appointment: If I am not in the office, please contact me via text (978.768.8375) and we can meet via Messenger, Hangouts, or Skype.

Meeting times: MW 12:00–12:50p
Location: Cox 203

COURSE OVERVIEW/DESCRIPTION

This course studies choral techniques and literature. Prerequisite: MUS 295.

PROGRAM LEARNING OUTCOMES

1. The ability to hear and identify the elements of music.
2. Knowledge of a broad selection of musical literature and styles.
3. The ability to conduct and rehearse appropriate ensembles.
4. The ability to apply the elements of music as well as musical literature and styles in the classroom.

COURSE LEARNING OUTCOMES

Students will master the following gestures and concepts as they relate to conducting:

- Terminology
- Posture
- Arm/hand position
- Basic beat patterns
- Melding
- Preparatory gestures
- Rhythmic breathing
- Eye contact
- Releases/cutoffs
- Tempo
- Dynamics
- Articulation
- Independent use of the left hand
- Subdivision
- Cues
- Fermati
- Asymmetrical/changing meters
- Rehearsal techniques
- Score study and preparation
- Interpretation
- Introduction to principles of curricular choral program administration
- Introduction to choral literature

COURSE OUTLINE/CALENDAR**Tentative Course Calendar – Spring 2019***

1 Jan		Topics and Activities	Due
PART I—GESTURE			
M	14	<ul style="list-style-type: none"> Class introduction & syllabus Assign videographer & pianist Ideas vs. behaviors “London Bridge” Chapter 1—Foundations <ul style="list-style-type: none"> Review of fundamentals (posture, hand position, patterns, preparatory gesture) “Ave Verum Corpus” (pp. 6–7): internal releases, melding, rebound direction, gestures of resistance 	
W	16	<ul style="list-style-type: none"> Structuring an effective warmup Warmup plan template Conducting masterclass: Exercise 1—“Ave Verum Corpus” (pp. 6–7) 	W Reading quiz: Chapter 1 Pre-conducting analysis: Exercise 1 Conducting practice: Exercise 1 F Listening reflection 1
M	21	NO CLASS (MLK Day)	
W	23	Chapter 2—Cues, Sustains, and Releases <ul style="list-style-type: none"> “Amen” exercise Rhythmic (‘check’) gesture Velocity and rebound “Gloria in Excelsis” (pp. 11–16)	Self-evaluation 1 Reading quiz: Chapter 2 Pre-conducting analysis: Exercise 2
M	28	Conducting demonstration 2: “Gloria in Excelsis” (pp. 11–16)	W Conducting practice: Exercise 2 Topic choice for your choral literature presentation due F Listening reflection 2
W	30	Chapter 3—Basic Gestures of Expression <ul style="list-style-type: none"> Dynamics, melded gesture, articulations “Stabat mater” (p. 22)	Self-evaluation 2 Reading quiz: Chapter 3 Pre-conducting analysis: Exercise 3
	Feb		
M	4	Conducting demonstration 3: “Stabat mater” (p. 22)	W Conducting practice: Exercise 3 F Listening reflection 3
W	6	<ul style="list-style-type: none"> Honors Choir procedures & schedule Go over Honors Choir music Listening reflections review Q & A 1 	
F	8	Honors Choir Festival	
S	10		
M	11	Chapter 4—Word Stress and Phrase Direction <ul style="list-style-type: none"> “Musica Dei” (pp. 27–32) “Pray for the Peace of Jerusalem” (p. 35) 	Self-evaluation 3 Reading quiz: Chapter 4 Pre-conducting analysis: Exercise 4 Pre-conducting analysis: Exercise 5

W	13	Conducting demonstration 4: "Musica Dei" (pp. 27–32)	W Conducting practice: Exercise 4 F Programming reading response
Winter Break (February 16–24)			
M	25	Conducting demonstration 5: "Pray for the Peace of Jerusalem" (p. 35)	Self-evaluation 4 Conducting practice: Exercise 5
PART II—SCORE PREPARATION			
W	27	NO CLASS (ACDA National Conference)	W None! (ACDA) F Listening reflection 5
Mar			
M	4	Chapter 5—Developing an Aural Image <ul style="list-style-type: none"> Introduction to score study: Dr. Potter's score study demonstration Intuitive analysis and formal analysis—method 1 (part 1) Final preparations for Honors Choir	W Self-evaluation 5 Reading quiz: Chapter 5a (pp. 37–46) F None! (Honors Choir)
W	6	Chapter 5—Developing an Aural Image <ul style="list-style-type: none"> Intuitive analysis and formal analysis—method 1 (continued) Rehearsal guide and formal analysis—method 2 	Marked score: " Weep, O Mine Eyes " (pp. 39–41) or " Bogoridse Devo " (pp. 47–50)—your choice Reading quiz: Chapter 5b (pp. 47–56)
M	11	Score study, continued Dr. Potter's score study method template	W Rehearsal guide: "Weep, O Mine Eyes" (pp. 39–41) or "Bogoridse Devo" (pp. 47–50)—your choice. Follow examples on p. 46 and pp. 52–53 F None! (Winter Break)
PART III—REHEARSAL PLANNING AND EXECUTION			
W	13	Chapter 6—Fundamentals for Success: Sectional Unisons, Open and Pure Vowels, Transparency <ul style="list-style-type: none"> "Do You Not Know" (pp. 61–62) "Dona Nobis Pacem" (pp. 64–69) "Dixit Maria" (pp. 72–77) 	In-depth score study document: your choice of any piece from our textbook or any piece we've sung this year in Chorale Reading quiz: Chapter 6
M	18		
W	20	Rehearsal practice 1: "Do You Not Know" (pp. 61–62). Students assigned: <ul style="list-style-type: none"> _____ _____ _____ _____ 	W Pre-conducting analysis for rehearsal practice 1, 2, or 3 (whichever you are assigned) Rehearsal guide for rehearsal practice 1, 2, or 3 (whichever you are assigned) Conducting practice: rehearsal practice 1, 2, or 3 (whichever you are assigned) F Listening reflection 4
M	25	Rehearsal practice 2: "Dona Nobis Pacem" (pp. 64–69). Students assigned: <ul style="list-style-type: none"> _____ 	<i>Reminder: Rehearsal & concert observation reports are due April 25!</i>

		<ul style="list-style-type: none"> ▪ _____ ▪ _____ ▪ _____ 	<p><i>Reminder: Your choice piece selection is due April 9. If we do not own it in the choral library, you will need to provide sufficient copies for the class.</i></p>
W	27	<p>Rehearsal practice 3: “Dix Maria” (pp. 72–77). Students assigned:</p> <ul style="list-style-type: none"> ▪ _____ ▪ _____ ▪ _____ ▪ _____ 	<p><i>Reminder: Work ahead on your choral literature presentation!</i></p> <p><i>Reminder: Your choice piece selection is due April 9.</i></p>
	Apr		
M	1	<p>Chapter 7—Rhythm, Diction and Vocal Tone</p> <ul style="list-style-type: none"> • “Come Ye Sons of Art” (pp. 82–83) • “Strike the Viol” (p. 84) • “Fences” (p. 88–98) 	<p>W Self-evaluation 6 Reading quiz: Chapter 7</p> <p>F Listening reflection 6</p>
W	3	NO CLASS (Messiah College residency)	
M	8	<p>Rehearsal practice 4— Students assigned “Come Ye Sons of Art” (pp. 82–83):</p> <ul style="list-style-type: none"> ▪ _____ ▪ _____ ▪ _____ ▪ _____ ▪ _____ <p>Students assigned “Strike the Viol” (p. 84):</p> <ul style="list-style-type: none"> ▪ _____ ▪ _____ ▪ _____ ▪ _____ ▪ _____ 	<p>Pre-conducting analysis: Rehearsal practice 4 (whichever piece you are assigned)</p> <p>Rehearsal guide: Rehearsal practice 4 (whichever piece you are assigned)</p> <p>Conducting practice: Rehearsal practice 4 (whichever piece you are assigned)</p>
W	10	<p>Rehearsal practice 5: “Fences” (pp. 88–98). Students conducting today:</p> <ul style="list-style-type: none"> ▪ _____ ▪ _____ ▪ _____ ▪ _____ ▪ _____ 	<p>W Self-evaluation 7 Pre-conducting analysis: Rehearsal practice 5 Rehearsal guide: Rehearsal practice 5 Conducting practice: Rehearsal practice 5</p> <p>F Tone-building reading response</p>
M	15	<p>Rehearsal practice 5 (cont’d): “Fences” (pp 88–98). Students conducting today:</p> <ul style="list-style-type: none"> ▪ _____ ▪ _____ ▪ _____ ▪ _____ ▪ _____ 	<p>Reading quiz: Chapter 8</p>
W	17	<p>Chapter 9—Rehearsal Efficiency and Positive Impatience</p> <ul style="list-style-type: none"> • “Weep, Mother Mary” (pp. 107–116) • “Cum Sancto Spiritu” (pp. 120–128) 	<p>W Self-evaluation 8 Reading quiz: Chapter 9</p> <p>F None! (Easter)</p>
M	22	NO CLASS (Easter Recess)	
W	24	<p>Rehearsal practice 7: “Weep, Mother Mary” (pp. 107–116). Students conducting today:</p>	<p>W Pre-conducting analysis: Rehearsal practice 7</p>

		<ul style="list-style-type: none"> ▪ _____ ▪ _____ ▪ _____ ▪ _____ ▪ _____ 	Rehearsal guide: Rehearsal practice 7 Conducting practice: Rehearsal practice 7 F Listening reflection 7
M	29	Rehearsal practice 7 (cont'd): "Weep, Mother Mary" (pp. 107–116). Students conducting today: <ul style="list-style-type: none"> ▪ _____ ▪ _____ ▪ _____ ▪ _____ ▪ _____ 	Choice piece selection due <i>Reminder: Rehearsal & concert observation reports are due April 25!</i> <i>Continue working on your choral literature presentation for May 5.</i>
	May		
W	1	Rehearsal practice 8: "Cum Sancto Spiritu" (pp. 120–128). ALL Students conducting today. <ul style="list-style-type: none"> ▪ _____ ▪ _____ ▪ _____ ▪ _____ ▪ _____ 	W Self-evaluation 9 Pre-conducting analysis: Rehearsal practice 8 Rehearsal guide: Rehearsal practice 8 Conducting practice: Rehearsal practice 8 F Listening reflection 8 <i>Reminder: Rehearsal & concert observation reports are due April 25!</i> <i>Continue working on your choral literature presentation for May 5.</i>

Final examination is scheduled for **Friday, May 10, 10:45a–1:15p.**

**NB:* Course calendar subject to change at instructor's discretion. Students are expected to note any modifications announced in class or via electronic communication.

TEXT AND COURSE MATERIALS/RESOURCES

Required Materials:

- Textbook: Fenton, Kevin (2008). *Foundations of Choral Conducting, Second Edition*. Tallahassee, FL: USingersPublishers. ISBN 978-0-9814817-2-2
- Conducting baton

Recommended Materials:

- Garretson, Robert L. (1993). *Choral Music: History, Style, and Performance Practice*. Upper Saddle River, NJ: Prentice-Hall, Inc. ISBN 0-13-137191-6.
- Neuen, Donald (2002). *Choral Concepts*. Belmont, CA: Schirmer/Thomson Learning. ISBN 0-02-864749-1.
- Stith, Gary (2011). *Score and Rehearsal Preparation: A Realistic Approach for Instrumental Conductors*. Galesville, MD: Meredith Music Publications. ISBN 978-1-57463-175-3
- Ulrich, Homer (1973). *A Survey of Choral Music*. New York, NY: Harcourt Brace Jovanovich, Inc. ISBN 0-15-584863-1.
- Battisti, Frank L. (2007). *On Becoming a Conductor: Lessons and Meditations on the Art of Conducting*. Galesville, MD: Meredith Music Publications. ISBN 978-1-57463-086-2

- Del Mar, Norman (1983). *Anatomy of the Orchestra*. Los Angeles, CA: University of California Press. ISBN 520-05062-2.
- Green, Elizabeth A. H. & Gibson, Mark (2004). *The Modern Conductor, Seventh Edition*. Upper Saddle River, NJ: Pearson/Prentice Hall. ISBN 0-13-182656-5
- Harris, Frederick, Jr. (2001). *Conducting with Feeling*. Galesville, MD: Meredith Music Publications. ISBN 0-634-03029-9
- Wis, Ramona M. (2007). *The Conductor as Leader: Principles of Leadership Applied to Life on the Podium*. Chicago, IL: GIA Publications, Inc. ISBN 978-1-57999-653-6
- A dictionary of musical terms (recommendation: *Schirmer Pronouncing Pocket Manual of Musical Terms*, ed. Theodore Baker)
- Metronome

EVALUATION AND GRADING

Individual <u>rehearsal techniques</u> demonstrations	20%
Individual <u>conducting</u> demonstrations	15%
Written and homework assignments (Moodle)	15%
Class participation and attendance (including Honors Choir)	10%
Conducting self-assessments	10%
“Developing an Aural Image” reflections	10%
Individual <u>warmup</u> demonstrations	5%
Collaborative pianist assignment(s)	5%
Choral literature presentation(s)	5%
Rehearsal and concert observations	5%

GRADING SYSTEM

The following numeric grading scale will be used:

A =	94-100	4.0
A- =	90-93	3.7
B+ =	87-89	3.3
B =	83-86	3.0
B- =	80-82	2.7
C+ =	77-79	2.3
C =	73-76	2.0
C- =	70-72	1.7
D+ =	67-69	1.3
D =	63-66	1.0
D- =	60-62	0.7
F =	<60	0

DESCRIPTION OF ASSIGNMENTS

- Conducting assessments will be based on required readings, individual practice, and musical scores distributed to the class. Some conducting assessments will take place in class and some you will upload video to Moodle. You will know at least one week in advance if you will be required to conduct in class. **If you are absent on a day you are scheduled to conduct in class, it is your responsibility to trade dates with another student or you will be given a “0” for that day’s assignment.**
- Rehearsal techniques assessments will be based on the principles of choral pedagogy discussed in class. Emphasis in assessment on improvement over the course of the semester. **If you are**

absent on a day you are scheduled to rehearse in class, it is your responsibility to trade dates with another student or you will be given a "0" for that day's assignment.

- Class-led warmup demonstration assessments will be based on the effectiveness and variety of both individual vocal technique/music literacy exercises and on how they are taught. You must submit a typed warmup plan for every class for which you are assigned a warmup (schedule will be determined on the first day of class). **If you are absent on a day you are scheduled to warm up the class, it is your responsibility to trade dates with another student or you will be given a "0" for that day's assignment.**

Date	Student Leader
1/23	Jenny
1/28	Kristin
1/30	Jaclyn
2/6	Laura
2/11	Sarah T
2/13	Sarah M
2/25	Brooke
3/4	Julia
3/6	Becca
3/11	Nathan
3/13	Jenny
3/18	Kristin
3/20	Jaclyn
3/25	Laura
3/27	Sarah T
4/1	Sarah M
4/3	Brooke
4/8	Julia
4/10	Becca
4/15	Nathan
4/17	None
4/24	None
4/29	None
5/1	None

- Collaborative pianist assignments: Each member of the class will be assigned a conducting demonstration for which to play the piano and will be assessed according to their fluency on the keyboard, a crucial skill for all choral conductors and music educators. **If you are absent on a day you are scheduled to play in class, it is your responsibility to trade dates with another student or you will be given a "0" for that day's assignment.**

Date	Piece	Student Pianists
1/17	"Gloria in excelsis"	Jenny, Kristin
1/24	"Stabat mater"	Sarah M, Julia
1/31	"Musica dei"	Becca, Jaclyn
2/5	"Pray for the Peace of Jerusalem"	Brooke, Nathan, Sarah T

- Conducting self-assessments: You will complete a self-evaluation of your own conducting every time you conduct for a grade. These self-evaluations will be administered on Moodle.
- Written and homework assignments, including viewing assignments, reading quizzes, and pre-conducting/teaching analyses, will be administered on Moodle.

- **Rehearsal & concert evaluations:** You will be required to attend one *instrumental ensemble* and one *choral ensemble* rehearsal of ensembles **in which you are not a participant**. You must also attend at least one *ensemble concert* **in which you are not a participant**. After each rehearsal/concert, complete and submit the Conducting Observation Form (three forms total) via Moodle. Please note that **you must observe three different conductors** for your three different observation forms. Here are some suggestions of ensembles/conductors to observe; please **contact the ensemble’s conductor or manager and obtain permission before attending:**

Rehearsal Time	Rehearsal Location	Ensemble	Conductor	Contact
MTR 4:30–5:30p	Cox Aud	RWC Women’s Choir	Dr. Grace Cummings	CummingsG@roberts.edu
MT 7:00–8:30p	Cox Aud	RWC Men’s Choir	Prof. Doug Porterfield	Porterfield_Doug@roberts.edu
M 7:00–9:30p	CLC Hale	RWC Community Orchestra	Dr. Paul Shewan	ShewanP@roberts.edu
M 7:30–10:00p		Rochester Oratorio Society	Eric Townell	Dennis Rosenbaum (info@ROsings.org)
TW 9:30a–12:00n (concert weeks)	Kodak Hall, Eastman Theatre	Rochester Philharmonic Orchestra	Various (Ward Stare, music director)	Barbara Brown (bbrown@rpo.org)
T 4:30–5:50p W 4:00–5:35p F 4:00–4:50p	T/F: CLC Hale W: CLC SRH	RWC Wind Ensemble	Dr. Paul Shewan	ShewanP@roberts.edu
T 7:30–9:45p	Reformation Lutheran Church, 111 N Chestnut St	Eastman-Rochester Chorus	Dr. William Weinert	wweinert@esm.rochester.edu
W 6:30–8:30p	Cox 211	RWC Gospel Choir	Prof. Julius Dicks	juliusdicks@gmail.com

- **“Developing an Aural Image” reflections:** For each listening assignment (administered via Moodle), follow the prompt and submit your reflection essay online.
- **Choral literature presentations:** During our final exam time, we will hold a choral literature presentation and discussion session. Each conductor will be assigned a work or works and prepare a handout for everyone in class that includes a discussion of the composer, historical background, salient style features, basic musical analysis, and score excerpts. Be ready for a 10-minute presentation and discussion. Use of listening examples required; use of other multimedia encouraged. (Topics due 1/17)

Topic/Composer/Genre/Work	Presenter

- Honors Choir volunteering/administration: This class will serve as student coordinators of this year's RWC Honors Choir festival, **February 8–10, 2019**. From this experience, students will acquire administrative, organizational, managerial, and musical skills crucial to the successful music educator/choral conductor. Specific tasks will be discussed in class. **Please reserve this weekend on your calendar now.**

Late assignments policy: Grade reduced by one letter grade per day.

GENERAL COURSE INFORMATION

- Class participation: You are expected actively to participate in class discussions and activities. Class participation is a graded portion of this course. You cannot participate when you are absent—a fact that will be reflected in your participation grade. This class requires an open mind, a courageous spirit, and a willingness to make mistakes. A nurturing, supportive, and positive attitude is essential for everyone's success.
- Out-of-class practice: You should expect to devote a fair amount of time practicing outside of class to be fully prepared. Observing your classmates will contribute to your knowledge and appreciation of good conducting, but you will learn the most from your own experiences on the podium. You will only get out of this class what you put into it. In other words – *if you don't practice, it is unlikely that you will improve.*
- Vocal preparation: Whenever your colleagues are on the podium, it is your responsibility to be the model chorister for them. If you are unprepared, you impede their learning and *vice versa*. Be a good colleague and come to class with the music being sung that day well-learned ahead of time.
- Reading: Assigned textbook chapters and all supplementary reading posted on Moodle for you should be digested and carefully considered.
- Videographer and pianist: Two students in the course will volunteer or be assigned to serve as class videographer and class rehearsal pianist. The videographer will be responsible for setting up tripod and camera, running it during class for each conductor, and uploading the videos to our class YouTube channel. The pianist will be responsible for playing all parts and accompaniments for his/her classmates whenever there is not another assigned rehearsal pianist. Each of these individuals will receive an automatic 5% extra credit on their semester grades.

COURSE POLICIES

RESPECTING DIVERSITY IN THE CLASSROOM

As a Christian college, Roberts Wesleyan College seeks to create an inclusive learning community that recognizes and values human diversity as a reflection of the Kingdom of God, esteems all people, and prepares students to serve in a global environment. Faculty and students alike are expected to contribute to a classroom environment in which all individuals feel safe, welcomed, valued, and respected, and diverse perspectives can be shared, heard, and examined critically.

OFFICIAL COMMUNICATION

The Roberts Wesleyan College assigned email account shall be an official means of electronic communication within the College community. Students are responsible for all information sent to them via their College-assigned email account from faculty, administrative offices, and academic departments.

Dr. Potter makes a sincere effort to reply to time-sensitive emails within 24 hours of receiving them. If you have an urgent matter that cannot wait, please feel free to text him (978.768.8375). Otherwise, please wait for an email reply. He often takes a “sabbatical” from screens on Sundays, so keep that in mind as you wait for your reply. Of course, if you need to reach Dr. Potter during normal office hours, simply stop by his office (Cox 118) and see him in person!

STUDENTS WITH DISABILITIES

Reasonable accommodations are available for students who have a documented disability. If you are in need of academic accommodations for any course, please notify the instructor and the Learning Center during the first week of classes. Later notification may delay requested accommodations. All accommodations must be approved by the Coordinator of Services for Students with Disabilities (x6270).

ATTENDANCE POLICY

Regular, punctual attendance is expected. Students missing more than 25% of the scheduled classes automatically receive a failing grade. As with any policy, there is always the possibility of exceptions (sudden illness, death in the family, etc.). If a problem arises, please try to speak to me ahead of time. I will do all I can to work it out.

EXPECTED CLASSROOM BEHAVIORS

Educating students in professional values and behaviors occurs inside and outside the classroom at Roberts Wesleyan College. Examples of expected classroom behaviors that exhibit professional behaviors and values include:

- Respect for others, including other students, faculty, and staff,
- Personal integrity and ethical behaviors such as honesty, trustworthiness and academic integrity*,
- Personal responsibility exhibited by:
 - attendance, punctuality, and dependability
 - acting and speaking appropriately
 - coming prepared for class and course related activities
 - participating in classroom activities
- Commitment and ability to work collaboratively with others
- Professional demeanor
- Commitment to personal and professional growth
- Listening with an open mind and learning from constructive feedback.

*See Academic Integrity Policy below for additional guidance on academic integrity

ACADEMIC INTEGRITY STATEMENT

Roberts Wesleyan College and Northeastern Seminary seek to promote personal and intellectual integrity within the academic community. Honesty and trustworthiness are not only fundamental principles of the Judeo-Christian tradition, but essential practices within academe. The following behaviors are, therefore, unacceptable:

- **Cheating** in its various forms: e.g.,
 - Copying another student’s work
 - Allowing work to be copied

- Using unauthorized aids on an examination
 - Obtaining any part of an examination prior to its administration
 - Fabricating research data
 - Submitting another person's work as one's own
 - Receiving credit falsely for attendance at a required class or activity
- **Plagiarizing** (i.e. presenting someone else's words or specific ideas as one's own, including inadequate documentation of sources and excessive dependence on the language of sources even when documented). All quoted material and ideas taken from published material, electronic media, and format interviews must be cited: direct quotations must be enclosed in quotation marks. Therefore, whether quoting or paraphrasing, include an appropriate reference to the source (in-text citation) and a Reference page. Refer to the APA Manual for proper citation formats; consult the instructor regarding preferred citation style (American Psychological Association—APA).
 - **Violating copyright** laws and license agreements, including but not limited to:
 - Making illegal single copies of music or other print materials
 - Making and/or distributing multiple copies of printed, copyrighted materials without written permission
 - Making and/or distributing unauthorized copies of computer software
 - and/or digital information
 - **Denying others appropriate access** to information in the classroom, library or laboratory including but not limited to:
 - Removing pages from books or journals
 - Hiding or intentionally damaging materials or electronic information
 - **Destroying, altering, or tampering** with someone else's work.
 - **Submitting the same or similar work** for more than one course or assignment without prior approval from the professors.
 - **Destroying, altering or tampering with academic or institutional records.**

Students who violate the Academic Integrity Policy shall be subject to disciplinary action as outlined in the Student Handbook and Faculty Handbook.